the chief attention, its decorations admitting of greater variety; walls, ceilings, and chimney-pieces being determined, there remain the form and ornaments of furniture; consoles, cabinets and glasses, carpets and curtains, all may be British or foreign, and all come under my direction or notice; but now observe, if skill and education in the application of colour is not matured, there is certain failure in producing ultimate unity and harmony of effect; the key note, as my friend Mr. D. R. Hay would express it, will be wanting.

Thus, the designer in a large establishment is a person of importance, in connection with this subject; he submits, recommends, or influences a vast amount of money to be expended upon English or Foreign manufactured design; he passes all his time in connection with it, and in the mansions of the nobility he has opportunities to observe the finest works of great masters in design. I have often had occasion to thank the liberality of gentlemen in displaying to me choice specimens or books, and to regret that circumstances and opportunities did not permit my giving to the public the results of experience in applied design, so much required by manufacturers. I have referred to my own particular business, because from that source, aided by observation and peculiar facilities, is derived whatever information I possess; and because I consider the School of Design may there find the most valuable practical intelligence, not to be obtained elsewhere, and with which, to judge by their practice, they appear wholly unacquainted.

Design is perfectly simple, and its principles are easy of communication by proper persons; let it be divested of the mystery at present allowed to surround it, and teaching the great principles of design will be found more than sufficient to occupy the attention of our school; those are what the manufacturers require to be cultivated, not *fresco painting* or *wood engraving*, which may be safely left to their own circle of clever artists. In consequence of an absence of practical information, *copying* is made the fundamental practice, as also drawing from the human figure; this instruction chiefly tends to prepare pupils for the Royal Academy, and not to produce manufacturing designers. Copies after Raffaelle's works make the school look pretty, and assist the decorative painter; but they may mislead the uninformed and confuse the manufacturer. I should prefer their place being occupied by geometrical principles of design, examples of form and the theory of colouring, *executed by the masters themselves*; by them frequently explained as the source of Raffaelle's excellencies, and with detailed principles of application to manufacturing design. Teaching drawing forms but one link in the chain of teaching for manufacturing design, and it is difficult to make the uninitiated comprehend the full extent of the mischief, in rendering *fine art the principal aim of the school*, when it ought to be *industrial art*. I admire fine art, and advocate its indissoluble connection with manufacturing design; but let us have practical utility first, the necessities of the manufacture require it. Fine art will assuredly follow, and with increased success; but practical men can alone achieve this successful issue, and the school does not possess them! If a physician were appointed operating surgeon to an hospital, his failure would excite no surprise, though both are doctors; so between the artist, painter, sculptor, and designer, there is even a wider difference of acquirement and purpose. Five years since, I recommended to the council, that existing designers should be induced to attend the school for a more complete instruction, by which, important benefits would be exchanged; but a theoretical course of their own was preferred—let us judge of its success by their recent appointments of *masters to schools* at Birmingham, Newcastle, and other places. The one sent to Birmingham, described as an intelligent pupil of the school; —a leading manufacturer tells me they are exceedingly dissatisfied, and very likely, for I have long known him to be a person without pretension, and he acknowledges himself to be *unacquainted with manufacturing design*. A worthy man, *a wood engraver*, has been sent to Newcastle; he neither pretends to, nor possesses the slightest manufacturing knowledge. There must be some serious misapprehension among the council to suppose that men of such acquirements can teach what they know not—*manufacturing design*. I do assure them, they are extending an evil that will provoke the contempt of the manufacturers; if men of ability were sent, manufacturers would soon see their interests in subscribing handsomely for their support, and incalculable benefits must arise; *in three years, or less, they might have designers and modellers trained to their own peculiar requirements upon the spot.*

Freely admitting the Foreign designer's superiority, I insist upon the Englishman's capability of equalling him (with similar advantages), and thus hold it to be a matter of high moment, that the gentlemen of the council be made sensible of the insufficiency of their present arrangements. Certainly, the school in London should not be suffered to remain a perversion of its title, a mere *cheap drawing school*, made to look inviting by some extra attention paid to a few scholars, intended as decorative painters; there is every opportunity for rendering the most important service to the arts of design by *educating those who can already draw well*, and who would eagerly attend the school, and pay a portion of its expenses also, provided practical men were there to direct the studies and communicate that information which no other artist, painter, sculptor, or architect can possess. Let the subject be treated with energy and liberality, and there is no difficulty in doing this, nor in widely diffusing a popular knowledge of the nature and purposes of design to the public at large. I do not speak theoretically, but with ample knowledge of the difficulties; and with my opinions sanctioned by gentlemen, whose names are an honour to our country.

(*To be continued.*)

A GLANCE AT THE INTERIOR OF THE CHURCHES IN THE DEANERY OF SPARKHAM, IN NORFOLK.—NO. IV.

WITH NOTICES OF THEIR ACTUAL CONDITION.

(*Continued from p.* 407.)

Lyng.—"*Te, ne lividus et mordax videare, carcto.*"—There is generally some point of interest about each of our old churches, some beauty of architecture, a porch, a window, a font, a monument: the Lord's house at Lyng, dedicated to St. Clement, has charms for the ecclesiastical antiquary in more than one of these particulars. It consists—or rather consisted once—of a nave with south porch and a chancel, the latter feature wretchedly shorn of its fair proportions.

Notice will readily be drawn to the porch; its existing state affords sad token of the neglect and spoliation to which the entire edifice has been subjected. We enter by passing under a very obtuse Tudor arch, inserted within a square compartment with enriched spandrels: the archivolt springs from short semi-circular pillars, with stilted bases. A niche for the benatura, or holy-water stoup, appears in the outer wall to the right;—the cause of this peculiarity will be seen presently. Two fine windows in the perpendicular style have been bricked up below, and above, over the entrance, a square-headed window of three "days" lighted an upper chamber or purvise: it was reached by a narrow winding staircase, the doorway, now closed, being still perceptible on your right *within* the church. The great or south door has its surface elaborately carved with perpendicular panels and tracery, the whole inclosed within a wide bordure of quatrefoils. The ancient key, we were informed, was unfortunately destroyed some years since, having burst while being employed *en fusil* after a wedding.

In ancient times the towers of churches, it is thought, were not unfrequently used as fortresses, to which the parishioners retreated on occasion of danger. The peculiarly massive character of this steeple, with narrow lancet-shaped windows, the lowest at considerable height from the ground, as well as the only access to it being through the church, may strengthen this view. On the other hand, the lower portion having a lantern—that is, being pierced by a lofty belfry-arch,* now partially closed by an unsightly "scaffolding,"—may weigh in the balance of opinions. There can be but one regarding the elegant windows of the nave, the perpendicular crockets of which are intersected by embattled transoms, the central at a higher elevation than the rest. The pointed dripstones or hood-mouldings of these windows are boldly projected, and canopy the lofty jambs and mullions with fine effect. Many good specimens of painted glass, happily free from the lime-wash so plentifully applied elsewhere, yet further embellish the masonry. The walls, we regret to say, are in a state that augurs ill for the endurance of these beauties, although braced by iron girders within, and propped externally with massive buttresses of the most debased character.

This church, according to Parkin, has "two aisles and a chancel:" a spacious nave, covered by an exceedingly mean roof of no late date, and a recess in lieu of the chancel, already noticed as dilapidated, come much nearer the reality. How far this last has been despoiled of its ancient honours, indications are not wanting to shew. A low door on the north side afforded access probably to a chantry-chapel; some incline to the notion of a chancel once existing there. A spiral staircase of stone leading to the rood-loft might be traced within memory of the present generation. The lower or inclosed portion of the chancel-screen, *cancelli*, yet exists, but in a very mutilated state. Panelled arches, embellished with decorated tracery, and having spandrels enriched by trefoils and figures of animals, the whole supported on buttresses of the most chaste design—out on the wanton devastators that have so marred them! An ancient altar-cloth of purple velvet, having the crucifixion and effigies of the saints, &c., wrought on it in needle-work and gilt tinsel, claims notice here. Not so the pulpit and reading-desk, of which we know not whether they offend most in design or position—both in the highest degree exceptionable.

To what other cause than that of violence—the authorized mutilations of fanatics—may we attribute the injuries sustained by so many of our ancient fonts? That at Lyng, a capacious octagon, leaded and originally provided with a drain, stands on a tasteless modern pedestal of brick-work; it has a conical oaken cover, in the early English style, surmounted by a finial. Those which crest what remain of the ancient seat-ends are of rather inferior handicraft: too many of them have been discarded to make room for the "earthly state and vain distinction" of unseemly pews. The steeple boasts of six bells.

We were pleased to encounter an article of church furniture unhappily of rare occurrence; a date on it informs us that *tem.* Car. II. poor's boxes, and consequently works of charity, were held as now essential to the worship of Him, the source of every blessing. A large antique chest or locker, with semi-circular top and giant iron bands, has been thrust aside as useless, under the gallery. An ancient grave-stone, adjoining the font on the south side, has been 'disrobed' of its brass, and by some further mischance the position has become reversed.

This church shews that some regard is had to its cleanliness, but the pavement generally is in very damp condition. The site, well nigh adjoining the river Wensum, here artificially raised to form a mill-head, doubtless promotes the evil; but the surface of the grave-yard—particularly on the south side, where tombstones crowd upon the very foundations—sadly overtops the interior level. We sought in vain for any indications of a pure and chastened taste in the monuments, although numerous epitaphs stand about to proclaim how closely

"Our little life
Is rounded with a sleep."

"He is highly pleased," says the Homilist, "with those that diligently go about to amend and restore such places as are appointed for the congregation of God's people to resort unto." Were it not better that such a visitant—long to be waited for, we fear,—should *to the credit of all parties*, be anticipated at Lyng?

The reader will be invited in our next to accompany us to Elsing.

* We are by no means assured of this being an original feature.

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